

THE COMPLETE PIANO PLAYER

by Kenneth Baker.

Designed to help you become a complete, all-round pianist. Teaches you seventeen styles which are played today, from Boogie Woogie to Richard Clayderman style.

Based on famous hit songs, popular standards and tuneful, light classics.

STYLE BOOK



BOOGIE WOOGIE STYLE

5

Boogie Woogie is a piece with which every pianist should be familiar. Based on the piano accompaniment of the Black & White Boogie Woogie by the great stride pianist and composer, it is a most characteristic example of the Boogie Woogie piano which dates from the late 1930's and is famous for its driving, syncopated bass line.

1. LEFT HAND (L.H.)

Use hand (L.H.)

Play off these accompaniments

2. RIGHT HAND (R.H.)

Use hand (R.H.)

Play these left hand figures with a C.C. Tenor Sax

NIGHT TRAIN

Use hand (L.H.)

Use hand (R.H.)

3. BLUE TUESDAY

Use hand (L.H.)

Use hand (R.H.)

BOOGIE WOOGIE: When playing this piece, your left hand should be in a constant motion.

GET BACK

Written by Paul McCartney

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

Use hand (L.H.)

Use hand (R.H.)

THE COMPLETE PIANO PLAYER STYLE BOOK

'By the end of this book you will
be putting all your piano-playing skills
to work in a number of fascinating new styles.

You will be playing 22 popular songs,
including: *Bridge Over Troubled Water*,
Ballade Pour Adeline, *Money, Money, Money*,
and *The James Bond Theme*.'



Kenneth Baker

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ABOUT THIS BOOK

This is the last book in 'The Complete Piano Player' series.

To help you become a complete, all-round player, it has been arranged as a series of piano **styles**. You will learn Boogie Style, Block Chord Style, Country Style, Modern Blues Style, Unison Octave Style, and so on.

As usual, you will be working with popular standards and famous hit songs, interspersed with a few tuneful classics.

You need not play every piece in the exact order given. For example, although the three Boogie Woogie pieces are placed together for convenience, you could insert a slower number, such as 'Stardust', or one of the two Minuets in between, as light relief.

Don't lose touch with Books One to Five of the series. Most of your basic information is there, and will need revising from time to time.

To build your repertoire further, look at 'The Complete Piano Player Songbooks'. These are available at various levels of difficulty.

Good luck with your piano playing.

NEW NOTES:

Low F, G, A, and B for left hand.



FOUR IN A BAR AND EIGHT IN A BAR POP STYLE

2

In this simple but effective style your left hand plays a chord, or octave, on every beat of the bar:



CECILIA (p.7)

With energy ♩ = 126

F B \flat (on F) F B \flat (on F) F

Bar 1 Bar 2 Bar 3

f Cel - ia, You're break-ing my heart, You're shak-ing my con - fi-dence (etc)

(no pedal)

For variation your left hand can play twice as many chords – one chord on each quaver of the bar:

MONEY, MONEY, MONEY (p.8)

Bar 7 Bar 8

Am E7

Work all night, I work all day to pay the bills I have to pay (etc)

Although the left hand seems simple enough, this style usually involves a good deal of syncopation in the right hand. As

with all syncopated pieces, keep your left hand rock-steady throughout.

CECILIA

Words & Music: Paul Simon

With energy ♩ = 126

System 1: Bar 1 (Chord: F), Bar 2 (Chord: B \flat (on F)), Bar 3 (Chord: B \flat (on F), F).
Cecilia, You're break-ing my heart— You're shak-ing my con-fi-dence

System 2: Bar 1 (Chord: C), Bar 2 (Chord: B \flat , F(on A)), Bar 3 (Chord: Gm7, F).
dai-ly— Oh, Ce-cil-ia, I'm down on my knees— I'm

System 3: Bar 1 (Chord: B \flat , F), Bar 2 (Chord: C, F), Bar 3 (Chord: B \flat , F). (Fine)
beg-ging you please to come home— Ho ho home— Ma-king love— in the

System 4: Bar 1 (Chord: B \flat , F), Bar 2 (Chord: B \flat , C7, F), Bar 3 (Chord: B \flat , C7, F).
af-ter-noon with Ce-cil-ia up in my bed-room— I got up— to

System 5: Bar 1 (Chord: B \flat , F), Bar 2 (Chord: B \flat , C7, F), Bar 3 (Chord: B \flat , C7, F). D.C. al Fine
wash my face— when I come back to bed— some-one's tak-en my place.—

(no pedal)

f

p

mf

MONEY, MONEY, MONEY

Words & Music: Benny Andersson & Bjorn Ulvaeus

Strong 8 to the bar rhythm ♩ = 120

Am F7 Dm E7 Am (Fine)

f *sf*

P P P *

Detailed description: This block contains the piano introduction. The right hand plays a rhythmic pattern of eighth notes in a 5/8 time signature. The left hand provides harmonic support with chords and bass notes. Chords are Am, F7, Dm, E7, and Am. Dynamics range from forte (f) to sforzando (sf). Fingerings are indicated for both hands.

Am Bar 7

p

Work all night, I work all day to

Detailed description: This block shows the first line of the song. The right hand has a melodic line with eighth notes. The left hand has a steady bass line. The chord is Am. The dynamic is piano (p). The lyrics are "Work all night, I work all day to".

E7 Bar 8

pay the bills I have to pay

Ain't it sad?

Am

mf *p*

Detailed description: This block shows the second line of the song. The right hand continues the melody. The left hand has a steady bass line. Chords are E7 and Am. Dynamics are mezzo-forte (mf) and piano (p). The lyrics are "pay the bills I have to pay Ain't it sad?".

E7

still there nev - er seems to be a

sin - gle pen - ny left for me

That's too bad

mf

Detailed description: This block shows the third line of the song. The right hand continues the melody. The left hand has a steady bass line. The chord is E7. The dynamic is mezzo-forte (mf). The lyrics are "still there nev - er seems to be a sin - gle pen - ny left for me That's too bad".

Am F

In my dreams I have a plan

If I got me a

mp

P P P P P P

Detailed description: This block shows the fourth line of the song. The right hand continues the melody. The left hand has a steady bass line. Chords are Am and F. The dynamic is mezzo-piano (mp). The lyrics are "In my dreams I have a plan If I got me a".

Dm **B7**

weal- thy man I would-n't have to work at all I'd fool a - round and have a ball

cresc.

P P P P

E7 **Am** **B7**

mf *ff*

Mo-ney, mo-ney, mo-ney must be fun - ny

*

E7 **Am** **B7**

ff *f*

In the rich man's world Mo-ney, mo-ney, mo-ney al-ways sun-ny

P P *

E7 **Am** **Dm** **E7**

In the rich man's world A - ha a - ha

P P *

A7 **Dm** **F7** **E7** **Am** **Dm** **E7** **Am**

All the things I could do if I had a lit-tle mo-ney It's a rich man's world.

D.C. al Fine

P P * P *

BRUBECK STYLE

3

The Dave Brubeck Quartet was well known in the '50s for its own particular brand of Modern Jazz.

The following piece, *Take Five*, was written by the group's alto saxophonist: Paul Desmond. The Time Signature is

unusual: five crotchets (quarter notes) in a bar. Think of these as **three** crotchets followed by **two**. The basic left hand figure, which appears in Bar 1, will give you the feel of the rhythm.

TAKE FIVE

By Paul Desmond

Lightly ♩ = 152

Bar 1

Gm Dm Gm Dm Gm Dm

Gm Dm Gm Dm Gm Dm

Gm Dm Gm Dm E_b Am-5

Dm Gm Cm F7 B_b Dm

(no pedal)

p

mp

E_b Am-5 Dm Gm Cm F7

mp

Am7 D7 Gm Dm Gm Dm

mf *p*

Gm Dm Gm Dm Gm Dm

Gm Dm Gm Dm to Coda ⊕ Gm Dm D.S. al Coda

⊕ CODA Gm Dm Gm Dm Gm

dim. *pp*

OFF BEAT STYLE

4

Playing on the 'off beat' means playing in between the main beats of a piece. In Hoagy Carmichael's famous *Stardust*, you generate a nice rhythmic flow by playing 'off beat' chords softly with your

right hand while your left hand plays melody notes on the beat (see Bars 1 and 2, for example).

In Bars 11 and 12 the situation is reversed: your left hand plays off beat 'G's' while your right hand plays the melody (on the beat).

STARDUST

Words: Mitchell Parish. Music: Hoagy Carmichael

Freely, with expression **Fsus2** Bar 1 Bar 2

Some-times I won - der why I spend the lone - ly
 side a gar - den wall when stars are

mp

Fm(maj7) **Fm^{sus2}**

night, dream - ing of a song. The
 bright, you are in my arms The

Cmaj7 **C6** **Em** **E^o** **F** **A7**

mel - o - dy haunts my re - ve - rie, and I am once a - gain with
 night - in - gale tells his fair - y tale of pa - ra - dise where ro - ses

Dm7 **G13** **D^b7**

you. When our love was new and each kiss an ins - pir -
 grew. Tho' I

P

Bar 11 Bar 12 D9

C

a - tion.

But

that was long a - go, now

mf

P P

G Dm7 G7

my con - so - la - tion is in the star-dust of a song.

Be -

mp

P P P P P *

2 Bb7

dream in vain.

cresc.

In my heart it will re -

*allargando**

C

P P *

F#msus4 B7 a tempo F A F F°

main.

My Star-dust mel - o - dy the mem - o - ry of love's re -

rit.

P P * P P P P

Eb a tempo Ab7 Csus2 8va

frain.

p subito

rit.

pp

split these octaves (playing lower note first)

P P P *

*Broadening - decreasing the speed.

BOOGIE WOOGIE STYLE

5

Boogie Woogie is a piano style which developed out of the 'Blues'. Based on the same harmonies as the Blues, Boogie Woogie tends to be more lively and outgoing. Its most characteristic feature is its repeating bass patterns. In the three Boogie-style pieces which follow you will have a chance to practise three typical left hand Boogie patterns:

1. GET BACK (p. 15)

left hand:  (etc)
(no pedal)

Play all these quavers evenly.

2. NIGHT TRAIN (p. 16)

left hand:  (etc)
(no pedal) alternative fingering: 1

Here the quavers are NOT even.
Play these left hand figures with a 'lilt', like this:

NIGHT TRAIN

left hand:  (etc)
(no pedal)

3. BLUE SUEDE SHOES (p. 18)

left hand:  (etc)
(no pedal)

Play these octave figures with a lilt, as in *Night Train*.

Remember: When playing Boogie Woogie your touch must be firm and your rhythm rock-steady.

GET BACK

Words & Music: John Lennon & Paul McCartney

Medium Boogie ♩ = 126

Bar 1

mf Jo Jo was a man who thought he was a lon-er, but he knew it could-n't last

(no pedal)

Jo Jo left his home in Tuc-son, Ar-i-zo-na, for

some Cal-i-for-nia grass *f* Get back. Get back.

Get back to where you once be-longed Get back

Get back Get back to where you once be-longed. *ff*

THE TREMOLO AGAIN


6

In Bar 2 of *Night Train* (and elsewhere in the same piece), you will see an alternative way of writing a 'tremolo':


Turn back to page 42 in Book Five of *The Complete Piano Player* and read again about how to do 'tremolos'.

NIGHT TRAIN (Bar 2)

Tremolo



means:-



NIGHT TRAIN

Words: Oscar Washington and Lewis C. Simpkins. Music: Jimmy Forrest

Groovin' ♩ = 116

B \flat

Bar 1 Bar 2

f Night Train that took my ba - by so far a - way.
Night Train please bring my ba - by back home to me.

(no pedal)

E \flat 9

Night Train that
Night Train please

B \flat **E \flat 9**

took my ba - by so far a - way
bring my ba - by back home to me.

Tell her
She's gone

to Coda **B \flat**

I the love her more and more ev-'ry day My
mp



B \flat 7

mo-ther said I'd lose her if I ev - er did a-buse her, should have list - ened. *f*

E \flat 9

My *mp* mo - ther said I'd lose her if I ev - er did a-buse her, should have

B \flat 7 **E \flat 9**

list - ened. *f* Now *mp* I have learned my less - on, my sweet

B \flat 7 *D.C. al Coda*

ba - by was a bless - in', should have list - ened. *f*

CODA **B \flat 7**

blues she left just won't set me free. *cresc.* *ff*

ROCK 'N' ROLL STYLE

7 *Blue Suede Shoes*, recorded by Elvis Presley in 1956, is one of the most famous rock 'n' roll songs.

This arrangement uses the most active of our three Boogie Woogie bass patterns. When practising it, stress the left hand fifth finger notes.

BLUE SUEDE SHOES

Words & Music: Carl Lee Perkins

Lively ♩ = 132 **F**

Well it's *mf* one for the mo - ney, two for the show, three to get read - y now

go, cat, go, but don't you step on my Blue Suede

Shoes. You can do an - y - thing, but lay

off of my Blue Suede Shoes. Well you can *mf*

**8va bassa*

loco (play in the normal place)

* Play one octave (eight notes) lower than written.

knock me down. Step in my face. Slan-der my name all o - ver the place

p * *p* *

Do an - y thing that you want - to do. But uh — uh, = ho - ney, lay

* *p* *

off of my shoes. Don't you step on my Blue Suede

F7 **Bb9**

f *

Shoes. You can do an - y - thing but lay

F **C7**

Bva bassa -----

off of my Blue Suede Shoes.

Bb7 **F** **Gb7** **F7**

mf *ff*

(loca)

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MINUET STYLE

8



The Minuet, a graceful dance of French origin, was popular in the 17th and 18th Centuries. It is in $\frac{3}{4}$ Time.

Here are two famous Minuets, one written specially for the piano by Beethoven, the other taken from a string quartet by Boccherini.

MINUET IN G

By: Ludwig Van Beethoven

Allegretto $\text{♩} = 92$

The musical score for 'Minuet in G' by Ludwig Van Beethoven is presented in four systems. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The score includes fingerings, dynamics (p, mf, mp), and various musical notations such as slurs and accents. Chord symbols are provided above the staff: G, D7, G, B7, Em, D, A7, D, G, D7, G, D, C, G, D, G7, Am, E, Am, Am-5, D, G. Pedal markings 'P' are placed below the bass staff, and asterisks '*' are placed below the bass staff in the third system. The piece concludes with a fermata over the final G chord.

MINUET (FROM "STRING QUARTET")

By Luigi Boccherini

Tempo di Minuetto ♩ = 92

First system of musical notation (measures 1-4). The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins with a piano (*pp*) dynamic. The first measure contains a trill marked with an asterisk (*). Chord symbols A and E7 are placed above the staff. Fingerings are indicated with numbers 1-5. The second measure has a piano (*p*) dynamic.

Second system of musical notation (measures 5-8). Chord symbols A, B7, E, and A are placed above the staff. The eighth measure features a trill marked with an asterisk (*). Dynamics include piano (*p*) and piano-piano (*pp*). Fingerings and articulation marks are present throughout.

Third system of musical notation (measures 9-12). Chord symbols E, Am, E7, Am, E, Am, E7, and Am are placed above the staff. The first measure has a piano (*p*) dynamic. Dynamics include piano (*p*) and piano-piano (*pp*). Fingerings and articulation marks are present throughout.

Fourth system of musical notation (measures 13-16). Chord symbols E, A, and E7 are placed above the staff. The first measure has a piano (*p*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. Dynamics include piano (*p*) and piano-piano (*pp*). Fingerings and articulation marks are present throughout.

Fifth system of musical notation (measures 17-20). Chord symbols A, Bm, E7, A, D, E7, and A are placed above the staff. The first measure has a piano (*p*) dynamic. The final measure has a forte (*f*) dynamic. Dynamics include piano (*p*) and piano-piano (*pp*). Fingerings and articulation marks are present throughout.

*Trill, or shake. An ornament consisting of the rapid alternation of the written note and the note directly above it. For the first trill (above) use F# and G #, for the second trill (above) use B and C #.

MODERN BLUES STYLE

9

Many of the original Blues songs and instrumental solos were based on a simple 12-bar harmonic sequence. You have already played two pieces of this type: *Swingin' Shepherd Blues* (Book Five, page 14), and *Night Train* (Book Six, page 16).

The next piece, *Like Young*, by André Previn, is a blues written in a Modern Jazz style. In addition to the usual twelve bars based on blues harmonies, there are eight extra bars inserted into the middle for contrast. These 'middle 8' bars modulate skilfully through the keys of G, A flat, and A, before returning to the original key of B flat for a repeat of the main theme.

LIKE YOUNG

By: André Previn

Medium Blues Tempo ♩ = 96

The musical score for "Like Young" is presented in a grand staff format, consisting of a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The tempo is marked "Medium Blues Tempo" with a quarter note equal to 96 beats per minute. The score is divided into four systems, each with a key signature change indicated above the treble staff.

- System 1:** Treble clef starts with a whole rest. Bass clef starts with a whole note chord (B-flat). Chords above the treble staff are B-flat, E-flat7, and E natural. Fingerings are indicated: 1, 2, 5 in the first measure; 2, 5, 3 in the second measure. A dynamic marking of *p* is present. A note in the bass clef has a "5" above it with "(no pedal)" written below.
- System 2:** Treble clef starts with a whole rest. Bass clef starts with a whole note chord (B-flat). Chords above the treble staff are B-flat, E-flat7, and B-flat7. Fingerings include 4, 3, 2 in the second measure. A triplet of eighth notes is marked "R.H." in the third measure. A note in the bass clef has a "5" above it.
- System 3:** Treble clef starts with a whole rest. Bass clef starts with a whole note chord (E-flat7). Chords above the treble staff are E-flat7, B-flat, and C minor7. Fingerings include 3, 1, 3, #, 2, 1, 3, 5 in the bass clef.
- System 4:** Treble clef starts with a whole rest. Bass clef starts with a whole note chord (C sharp natural). Chords above the treble staff are C sharp natural, B-flat7, G7-5, C minor7, E-flat7, and E natural. Fingerings include 4, 3, 1, 3, 1, 3, 5 in the bass clef. A triplet of eighth notes is marked "R.H." in the second measure. A note in the bass clef has a "5" above it.

Bb *to Coda* ⊕ **Am7** **D7**

Gmaj7 **G6** **Am7** **D7** **Gmaj7** **G6**

Bbm7 **Eb7** **Abmaj7** **Ab6** **Bm7** **E7**

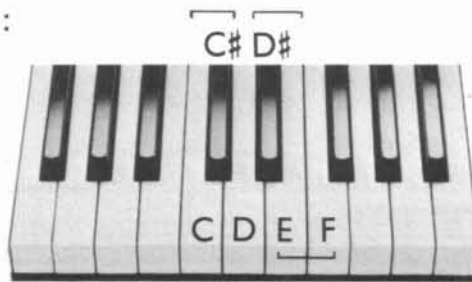
Cm7 **F7** *D.C. al Coda* ⊕ **CODA** **Gb7** **F** **Bb** **C7-5**

F7-5 **Bb**

MOVING SEMITONE CHORD STYLE

10

A semitone, or half step, is the distance between any piano key and the next nearest key (black or white):



examples of semitones

In the next piece: *One Note Samba*, you play a full chord style in which the chords move almost continuously in semitones. This semitone movement is usually downwards (Bars 1-15, for

example), but is occasionally upwards (Bars 19, 20, 23).

Study each hand separately and note carefully where the semitone movements occur.

ONE NOTE SAMBA (SAMBA DE UMA NOTA SO)

Music: Antonio Carlos Jobim. Original Words: N. Mendonca. English Lyric: Jon Hendricks

Bright Bossa Nova ♩ = 96

Bar 1

Bm7 **Bb7** **Am7** **Ab7**

This is just a lit - tle Sam - ba built up - on a sin - gle note

mp

Bm7 **Bb7** **Am7** **Ab7**

o - ther notes are bound to fol - low but the root is still that note

Fmaj7 **F7-5** **Em7** **F13**

Now this new one is the con - se - quence of one we've just been through

cresc. *mf*

* P P P P

to Coda ⊕

Bm7 Bb7 Am7 Ab7 Bar 15 G

As I'm bound to be the un-avoid-ble consequence of you.

p

P P P P *

Cm7 F7

There's so many people who can talk and talk and talk and just say

mf

P P

Bar 19 Bar 20 Bbm7

no-thing, or near-ly no-thing. I have used up all the scale I

P *

Bar 23 D.S. al Coda

know and at the end I've come to no-thing, or near-ly no-thing. This is

mp

P P *

⊕ CODA Bb A Ab G

As I'm bound to be the un-avoid-ble consequence of you.

f

ff

P P P *

PERCUSSIVE STYLE



The *James Bond Theme* relies for its effect on a hard, percussive style of playing.

The piece starts dramatically with a legato left hand counter melody which has become famous. As well as playing this counter melody, your left hand plays repeated bass E's, staccato, to keep the rhythm going. Above this your right hand plays off beat chords (see Off-Beat Style, page 12).

The main theme begins at Bar 5, with spiky, repeated chords in the right hand.

The Middle Section of the piece (marked

'swingy'), is driven along by a solid 4-to-a-bar left hand, moving mainly in semitones.

In the **Coda** both hands play the same notes, so simply copy your right hand with your left. Observe the phrasing here. The piece ends with a discordant two-handed tremolo, played very loudly.

THE JAMES BOND THEME

By John Barry

With a strong rhythm ♩ = 120

Em Em+5 Em6 Em+5 Em Em+5 Em6 Em+5

Bar 5

Em Em+5 Em6 Em+5 Em Em+5

Em6 Em+5 Em Em+5 Em6 Em+5

Em Em+5 Em6 Em+5 to Coda ⊕ Em

mf (*f* 2nd time)

Swing

Em6 Am6 Em6 Am6

mp *cresc.*

P P P P

Em6 Am6 Em6 Am6 B9sus4 D.C. al Coda

ff

P P P P P

⊕ CODA Em Em(maj9)

mf *cresc.* *ff*

P P P P P *

RICHARD CLAYDERMAN STYLE

12 Richard Clayderman is a young pianist who brings a classical piano style to popular music.

For much of *Ballade Pour Adeline* your left hand plays an 'open broken chord' type of accompaniment (see Book Five, page 46).

Notice the solitary $\frac{3}{4}$ Bar (Bar 14) in amongst the $\frac{4}{4}$ bars. Think of this as an incomplete bar. Count 1, 2, then carry on again from '1', as if nothing had happened.

A 'wrist staccato' technique (see Book Two, page 44) is called for in the right hand in Bars 2, 5, 6, and elsewhere.

BALLADE POUR ADELINE

Composer: Paul de Senneville

Gently flowing ♩ = 84

Chords: C, Dm, G, Am, Em, F, G7, C

Dynamic markings: *mp*, *mf*, P

Tempo: Gently flowing ♩ = 84

Time signature: 4/4

Bar 2, Bar 5, Bar 6

* (in bar 14)

F Gsus4 G7

p *cresc.*

P P P

*8va

Bar 14 C Dm

f P P

G C Eb F G C

P P P P P P

Dm G C

P P P

C F G C F G C

dim. *rall.* *mp*

P P P P P P P

*Play one octave (eight notes) higher than written.

COUNTRY STYLE

13

This is an American popular music style, notable for its simple harmonies and uncomplicated rhythms.

Originally country music was played on fretted stringed instruments such as guitar, banjo, and mandolin. Country style piano playing tends to imitate these instruments in some respects. One of the most common characteristics of the style is the 'hammer on' technique, common in guitar playing. Here the guitarist plucks an open string, then quickly places his finger on the same string, causing the note to rise (usually to the next highest note):

IT'S ALL IN THE GAME (Bar 2)

with an upper note added:



hammering on

Another device borrowed from fretted instrument players is 'finger-picking'. This is where the guitarist (or banjoist) alternates in his right hand between the thumb and other fingers. You will find examples of this technique adapted to the piano in Bars 8 and 13 (right hand).

IT'S ALL IN THE GAME

Music: Charles G. Dawes. Words: Carl Sigman

Slowly ♩ = 66

Bar 2

E_b *A_b*

Ma - ny a tear has to fall but it's all in the
p call but it's all in the

game. game. All in the won - der - ful game that we
 Soon he'll be there at your side with a

Bar 8

E_b *A_b*

know as love You have
 sweet bou - let And he'll

1

words kiss with your him and your fu - ture's look - ing

P P P P P

Bar 13

dim, but these things your heart can rise a -

mp P P P P

2

bove *cresc.* Once in a while he won't lips And ca -

mf *p* P *

ress your wait - ing fin - ger - tips, And your hearts will

cresc. *mf* P P P

fly a - way. will

rit. P P P P *

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BLOCK CHORD STYLE

14

This style was developed for the piano by George Shearing in the late '40s.

The two main elements of the style are:

1. The right hand plays the melody in chords.
2. The left hand doubles the melody, in single notes only, one octave lower.

In Bars 9–18 of *Don't Blame Me*, I have changed from block chord style to open chord style for the sake of contrast.

DON'T BLAME ME

Words & Music: Jimmy McHugh and Dorothy Fields

Slowly ♩ = 76

Chords: C6, Gm6, A7, A-9, Dm7, G9, G-9, C6.9, C6, Fm6, G-9, Gm6, A7, Dm7, G-9, Cmaj9, Dm7, G9, C6, C, Emaj7, Fmaj7, Fmaj7.

Lyrics:
 Don't blame me for
 Can't you see? When
 fall - ing in love with
 you do the things you do.
 I'm un - der your spell, but
 If I can't con - ceal the
 how thrill can that I'm help feel - ing it?
 Don't blame me.
 Don't blame me.
 I can't help it

Bar 9

D#9 E9 D#9 E9 Am7

if that dog - gone moon a - bove

P P P P P P P

D13 D9 Dm7 Ab13

makes me need some - one like you to

P P P P

Bar 18

G13 G7 C6 Gm6 A7 A-9

love. Blame your kiss, as

P P P P P P

Dm7 C6.9 C6 Fm6 G-9

sweet as a kiss can be And blame all your charms that

P P P P P P

Gm6 A7 Dm7 G13-9 C6 Db9 C6.9

melt in my arms, but don't blame me.

P P P P * P *

Lullaby of Birdland is George Shearing's own composition.

The Middle Section (Bars 11-18) is written in Block Chord style. To make

this part easier to play, quite a few single notes have been used in the right hand. This is common practice when playing block chords in faster pieces.

LULLABY OF BIRDLAND

Music: George Shearing. Words George David Weiss

Swing $\text{♩} = 100$

Em C#m7-5 F#7 B7-9

mp Lul - la - by of Bird - land
Have you ev - er heard two

that's what I
tur - tie doves

Em Cmaj7 Am7 D9 Bm7 Em7

al - ways hear
bill and coo

when you sigh
when they love?

cresc. Ne - ver in my word - land
That's the kind of mag - ic

Am7 D7-9 Gmaj7 C9 F#m7-5 B7

mf could there be ways to re - veal
mu - sic we make without lips

in a phrase - how I feel.

2 D7 G E9 Bar 11 E7-9 Am7

when we kiss.

f

mf And there's a weep - y old will

Am6 C° Gmaj7

ow He real - ly knows how to cry

P P P

E9 E7-9 Am7 Am6 C° Gmaj7

That's how I'd cry in my pill - ow If you should tell me fare - well

P P P P P P

Bar 18 F#m7-5 B7 Em C#m7-5 F#7 B7-9

and good - bye Lul - la - by of Bird - land whis - per low

P P P P P P

Em Cmaj7 Am7 D9 Bm7 Em7

kiss me sweet And we'll go Fly - in' high in Bird - land,

P P P P P P

Am7 D7-9 Gmaj7 D7 G G13.9-5

high in the sky up a - bove we're in love.

mf *f* *ff*

P * P *

UNISON OCTAVE STYLE

15

This is a brilliant and impressive solo style for piano, but it does involve a lot of jumping about.

The melody is played by both hands in unison, two octaves apart. In between playing melody notes both hands travel down the keyboard to add accompanying chords.

As with *Gymnopédie No 1*, in Book Five (page 22), you must get used to finding your place in the music after looking down at the keyboard.

MARIA ELENA

Music: Lorenzo Barcelata. English lyric: S.K. Russell

With emphasis ♩ = 88

The musical score is written in 3/4 time with a tempo of 88 beats per minute. It consists of three systems of music. Each system has a treble and bass clef staff. The melody is played in unison, two octaves apart. The piano accompaniment consists of chords and moving lines. The lyrics are written below the notes.

System 1: Treble clef: *mf* Ma - ri - ȧe - le - na you're the ans - wer to a pray'r. Bass clef: *mf* Ma - ri - ȧe - le - na you're the ans - wer to a pray'r. Chords: C, Em7, Dm. Dynamics: P.

System 2: Treble clef: Ma - ri - ȧe - le - na can't you see how much I care?. Bass clef: Ma - ri - ȧe - le - na can't you see how much I care?. Chords: G7, C. Dynamics: P.

System 3: Treble clef: To me your voice is like the ech - o of a. Bass clef: To me your voice is like the ech - o of a. Chords: Eb°. Dynamics: *mp*, P.

Dm7 **G7** **C**

sigh, and when you're near my heart can't speak a - bove a

P P P P

Em7 **Dm**

sigh. Ma - ri - aë - le - na say that we will ne - ver part,

* *mf* P P P

Bm7-5 **E7** **Am7** **A \flat 7**

Ma - ri - aë - le - na take me to your heart

cresc. P P P P

Gm7 **C7** **Fmaj7** **Fm6** **Em7**

love like mine is great e - nough for two

f P P P P

Am7 **D9** **G13** **C** **A \flat maj7** **D \flat maj7** **Cmaj7**

To share this love is real - ly all I ask of you.

mf P P P P P *

FAST LATIN STYLE

16

In *Mrs Robinson* your left hand plays the basic Bossa Nova rhythm pattern given in Book Four, page 44:



but with variations:

MRS ROBINSON

Bar 11 Bar 12 Bar 15 Bar 16

MRS ROBINSON

Words & Music: Paul Simon

Bright $\text{♩} = 96$ $\text{B}\flat$ Gm

mp And here's to you please Mrs Rob in son Mrs Rob in son

$\text{B}\flat$ Gm $\text{E}\flat$

Je - sus loves you more than you will know
Hea - ven holds a place for those who pray

$\text{F}7$ 1 2 to Coda \oplus

wo, wo, wo God bless you hey, hey, hey
hey, hey, hey *mp*

G Bar 11 Bar 12 We'd *f*

G7

Bar 15

Bar 16

like to know a lit - tle bit a - bout you for our files

P P P P

C

C9

We'd like to help you learn to help your - self

P P P P

F7

Bb

Eb

Look a-round you all you see are sym - pa - the - tic eyes

P P P P P

Cm

G

Stroll a - round the grounds un -

dim.

P P P P

F

D.S. al Coda

til you feel at home And here's to

mp

P *

⊕ CODA

G

mf

P *

NOVELTY PIANO STYLE

17

Novelty piano solos were popular in the '20s, and beyond. They were usually based on 'swing' piano styles, the basic accompaniments of which consisted of:

'bass note, chord, bass note, chord', and so on.

One of the best of these novelty pieces is *Nola*:

NOLA

By: Felix Arndt

Moderato ♩ = 120

The musical score for 'NOLA' is written for piano and consists of five systems of music. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The score is primarily composed of eighth-note triplets in the right hand and bass notes with chords in the left hand. The first system (measures 1-3) features a D major chord and an E7 chord. The second system (measures 4-6) features an A7 chord. The third system (measures 7-8) features a D major chord. The fourth system (measures 9-13) features an A7 chord, a D major chord, a Dm chord, an E7 chord, a Gm6 chord, and a Dm chord. The fifth system (measures 14-17) features a Gm chord, a Dm chord, an A7 chord, a Dm chord, and an E7 chord. The score includes various dynamics such as *p* (piano), *mp* (mezzo-piano), and *f* (forte). There are also performance markings like '(Fine)' and '(b)'. The score is marked with 'P' and '*' below the bass line, indicating the 'bass note, chord' pattern.

D.C. al Fine, then jump to INTERLUDE

Chords: Gm6, Dm, Gm6, G#^o, A^o, A#^o, B^o, C^o, C#^o

Dynamics: P, P, *, P, *, P, *, P, *

INTERLUDE

Chords: G, D7

Dynamics: mf, P, P, P, P, P

Chords: G, D, F^o

Dynamics: *, P, P, P, P

Chords: A7, D, G7, C

Dynamics: P, P, *, P, P

Chords: Cm, G, C#^o, G, C#^o, G, D7, G

Dynamics: P, *, P, *, P, *, P, *

D.C. al Fine

CONTEMPORARY FOLK STYLE

18

In this style modern musical techniques (such as new rhythms, the use of amplified instruments, etc), are applied to traditional style songs.

In *Bridge Over Troubled Water*, a huge success for Simon and Garfunkel in 1970, a Bossa Nova bass line has been added to the song in order to give it a modern style rhythm.

BRIDGE OVER TROUBLED WATER

Words & Music: Paul Simon

Peacefully ♩ = 80

Chord symbols: Eb, Ab(on Eb), Eb, Ab, Eb, Ab, Eb, Bb, Eb, Eb7

Lyrics: When you're weary feel-in' small when tears are in your eyes I'll dry them all I'm on your side when times get rough And friends just

Dynamics: *p*, *cresc.*, *mf*

Tempo: ♩ = 80

can't be found. Like a bridge o - ver

Ab F Bb Eb7 Ab A°

P P P P P P

trou - bled wa - ter I will lay me down, like a

Eb(on Bb) C7sus4 C7 G7 Cm Eb7

P P P P P P P

bridge o - ver trou - bled wa - ter I will lay me

Ab A° Eb(on Bb) Cm G7

P P P P P

down.

Cm F9 Eb(on Bb) Bb7

P P P P

*molto rall.

Cm Ab Abm6 Eb

P P P P P

*Molto Rallentando: much slowing down

ROCK BOOGIE STYLE

19

This is a mixture of a modern rock style tune with a boogie woogie bass line.

In *Lady Madonna*, one of The Beatles' later recordings, there is a fine, varied 8 to the bar bass line, which combines boogie

patterns with a walking bass. The climax of the piece comes in Bars 15 and 16, where the bass movement stops, temporarily. The theme and boogie bass then pick up again and we go out comparatively quietly.

LADY MADONNA

Words & Music: John Lennon and Paul McCartney

Medium Rock ♩ = 108

System 1: Chords: A, D. Lyrics: La - dy Ma - don - na child - ren at your feet. Bass line: (no pedal)

System 2: Chords: A, F, G, A, D. Lyrics: Won - der how you manage to make ends meet Who finds the mon - ey

System 3: Chords: A, D, A, F, G, A. Lyrics: when you pay the rent, Did you think that mon - ey was hea - ven sent

System 4: Chords: Dm, G7, C, Am. Lyrics: Fri - day night ar - rives with - out a suit - case Sun - day morning creep in like a

Dm **G7**

nun Mon - day's child has learned to tie his boot - lace

C **Bm7-5** **E7sus4** **E7** **A** **D**

Bar 15 Bar 16

See how they'll run. La - dy Ma - don - na

f *mf*

P P P P *

A **D** **A** **F** **G** **A**

Ba - by at your breast Won - der how you man - aged to feed the rest

D **A** **D** **A** **F**

La - dy Ma - don - na ly - ing on the bed lis - ten to the mu - sic play - ing

G **A** **Bm7** **C°** **Dm6** **A**

in your head.

mp *rit.*

LAST WORD

This is the end of The Complete Piano Player Style Book, the last book in The Complete Piano Player series. You can now consider yourself a good, all-round pianist. But you do need to enlarge your repertoire. For this, use The Complete Piano Player Songbooks. They contain fabulous new pieces at all levels, written in the style of The Complete Piano Player books.

We end this book on piano styles with a classical piece by one of the greatest stylists in music: Edvard Grieg.

WEDDING DAY AT TROLDHAUGEN

By: Edvard Grieg

Tempo di marcia un poco vivace* ♩ = 108

D (Both hands 8va 2nd time)

The musical score for "Wedding Day at Troldhaugen" is presented in three systems. The first system shows the piano introduction with a dynamic marking of *p* and a right-hand entry marked (R.H.). The second system continues the piano accompaniment with dynamic markings of *p* and *P*, and includes chord markings *Bm7* and *E11*. The third system features the right-hand melody with dynamic markings of *p* and *P*, and chord markings *Asus4*, *A*, *G*, and *Em7*. The score includes various musical notations such as slurs, accents, and fingerings.

*March tempo, but a little more lively

A11

Dsus4 D

A
(Both hands *loco*)

Musical notation for the first system, measures 1-3. Treble clef has chords and moving lines. Bass clef has chords and moving lines. Fingerings and dynamics are indicated.

Bm

A

Bm

A

A^b+

Musical notation for the second system, measures 4-7. Treble clef has chords and moving lines. Bass clef has chords and moving lines. Includes a triplet in the treble and dynamics like "dim." and "pp".

C

G7

C

Dm

C

Dm

Musical notation for the third system, measures 8-11. Treble clef has chords and moving lines. Bass clef has chords and moving lines. Includes a triplet in the treble and dynamics like "f".

C

E^b+

E^b

B^b7

Musical notation for the fourth system, measures 12-15. Treble clef has chords and moving lines. Bass clef has chords and moving lines. Includes a triplet in the treble and dynamics like "dim." and "pp".

E^b

B^b

Musical notation for the fifth system, measures 16-19. Treble clef has chords and moving lines. Bass clef has chords and moving lines. Includes dynamics like "cresc." and "f: (L.H.)".

(cresc.)

P P P

Ab(on G) 8va 16va* **Ab(on Gb)** 8va 16va **Fm7-5** 8va 16va

ff

P P P

A7(on E) 8va 16va *a tempo* **D** *poco rit.* *f* *(loco)*

P P P

Bm7 **E11** **Asus4** **A** **G**

P P P P

Em7 **A11** *cresc.* **Dsus4** **D** *ff*

P P P P *

*Play 16 notes (2 octaves) higher than written.

THE COMPLETE PIANO PLAYER

STYLE BOOK

This style book is designed to help you become a complete, all-round pianist. It can be used by anyone who has followed The Complete Piano Player or a course of similar standard. Based on famous hit songs, popular standards and light classics, it teaches you seventeen styles which are played today, from Boogie Woogie to Richard Clayderman style.



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How to sit correctly.
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Kenneth Baker, who wrote this fascinating course, is one of the country's leading authorities on keyboard playing. His many books are standard works and have sold millions of copies world wide, in English and other languages. They are used in both schools and colleges. The Complete Piano Player aims at making you an accomplished pianist in the shortest possible time.



Nothing has been overlooked in making this course easy, enjoyable and rewarding. Its aim is to teach you to make interesting music on the piano in the shortest possible time. Based throughout on today's popular songs and on famous light classics, it assumes no knowledge of either the piano or of music. Yet from the beginning you will be playing songs such as *Annie's Song* . . . *Can't Buy Me Love* . . . *Singin' In The Rain*. Among the modern songwriters whose music you will find yourself playing with ease are: The Beatles . . . Elton John . . . and many more; while classical composers are represented by such great names as Beethoven and Mozart. Step by easy step, the programme lays a solid musical foundation. You acquire sound technique and learn to play in any style with confidence. By the end of the course you will have a wonderful gift – the ability to play the kind of music you like best.